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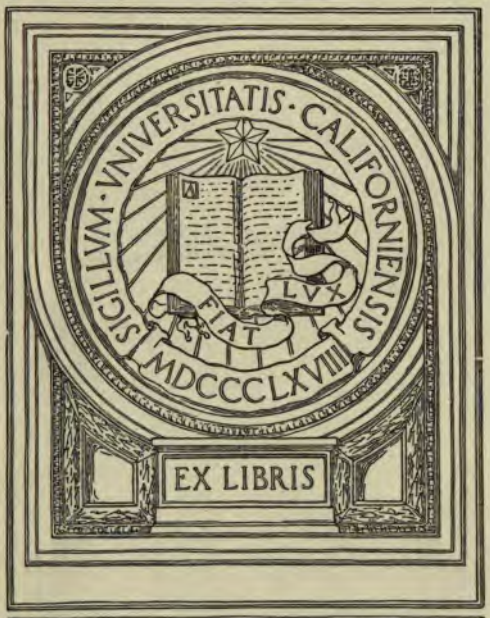

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DESCRIPTION

OF

THE BORGIA APARTMENTS

RESTORED IN THE VATICAN PALACE

UNIV. OF CALIFORNIA

COMPILED

BY

SALVATORE VOLPINI

Custodian of the Papal Museums and Galleries
Formerly Honorare Custodian of these rooms.

ROME
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1897

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The Borgia Apartments.

GENERAL REMARKS.

The main door to the Borgia apartments is in the first story of the galleries around the St. Damasus court, on the left side of the railing at the entrance to the corridor of inscriptions. The apartments are below the Raphael rooms, at the foot of the great theater of the Belvedere court, consisting of a suite of six large rooms with windows facing northward.

The first four were already built by Pope Nicolaus V, and it is thought, the first is even of older date, if it be true what Platina says in his Lives of the Popes, that there were frescos by Giotto upon the façades, of which Vasari also makes mention in his Life of John of Udine. — Venice, Antonelli, vol. XIII, pag. 38.

The fifth and sixth rooms, on the other hand, which are in the Borgia tower, were built by Pope Alexander VI. who had all of them painted and lived in them, hence the apartments were called after him.

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Such apartments were then a thing of such wonderful majesty, richness in art, and consummate loveliness, that hardly anything similar was ever seen in modern times. — But in the terrible sackage of Rome, under Pope Clement VII in the year 1527, the mercenaries of Charles de Bourbon having taken quarters in them, the walls have been most barbarously disfigured, some marks of it remaining yet in names, scrawled upon them with nails. Succeeding Popes, howerer, at least till the middle of the sixteenth century and beyond, have inhabited them, when residing in the Vatican. Later on, they were almost forgotten, until Pope Pius VIII, at the beginning of the present century, made an attempt to reopen them, placing in them a collection of paintings. For some reason or other, the pictures were not left there long, but were transferred elsewhere, and the rooms remained empty and closed.

The now reigning Pontiff, Leo XIII, having lately restored them, with provident care, I thought it would interest visitors, to view them intelligently with the help of this guide and admire their remarkable beauty. —

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The Borgia Apartments.

I. Room.

Called Room of the Popes.

It is rectangular in form, having a length of m. 18,06 and width of m. 11,72; it is called Popes' Room because, originally, there were in the lunettes of the arched ceiling pictures of several Popes, the most marked events of whose reign are recorded by inscriptions above them. The pictures have been painted over in scallop shells, in chiaroscuro of a yellowish tint, whilst the inscriptions yet remain. Under the inner arch of the door is the escutcheon of Pope Pius IV of the Medici family. The imposts are marbleized in antique yellow and other varieties of marble. In the corresponding opposite corner is the entrance to the second room. On the right are two windows giving upon the Belvedere court. Fach window has a marble cross, double casements of walnut, which are glazed with peaked circular cristals, called rulli di Venezia. There are two seats in each window

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recess, their surfaces in mosaic. Between these windows was a door, giving access to the balcony, extending the length of the first four rooms. The window recesses are yet decorated as of old with black and white graphite-candelabra in the centres, clustered by fanciful designs of cupids, birds and pieces of armor. Under the arches are the arms, in colors, of St. Charles Borromeo, nephew of Pius IV, supported by genii among foliage and streamers, in graphite. These antique decorations were brought to light in the recent restauration of the rooms.

The walls are now covered, all around, with canvass, so nothing of the remains of former decorations-landscapes - can now be seen. The pendants of the vaulted ceiling, formerly resting upon painted Caryatides, have now fresco chaptrels in antique yellow, with wide borders of fanciful carving. Upon each are grouped trophies of arms: morions, shields, spears, halberds and swords. A broad border of portasanta connects these pilasters, instead of the former molded frieze. Upon it also are suspended, in tasteful variety, ancient helmets, corselets, crossed brands, mazes, carbines and muskets. Hauberks and diverse coats of mail are also placed in the fans, above. The squares between the chaptrels are now hung with tapestry of ancient date, six in all, upon the windowless sides of the room. They came from the papal wardrobes of the Floreria. Whilst no one knew, what tale the pictures upon them are meant to tell, no indication of it being found even in the inventories, I,

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to meet the desire of the curious, after long and patient study, believe to have succeeded in guessing a right the story, they were intended to tell. Well then!

The three nearest the entrance present the fabled story of Cephalus and Procris. In the first, from the door, you see Aurora who carries off Cephalus, being out hunting on mount Hymettus. Night is seen above, sleeping. Twilight - Crepusculus - peeps forth, at early dawn, at Sol, holding aloft his flaming torch. The one next to it shows you Cephalus holding on his knees Procris, his betrothed whom he had wounded with a dart. In the small square below, to the left,, you see Procris hiding behind a busth, and Cephalus, standing off, taking aim at her. In the upper right corner appears Aurora to Cephalus, who invokes her. In the third is Cephalus recalling Procris. In the centre he is on his knees before her, begging her to come back to him. In the corner, to the right, we see him again prostrate before her, entreating her to return to him. She, conquered at last by his prayers, hands him back his dart, a sign of reconciliation. On the left, Cephalus embraces his spouse Procris, who is now happily appeased, whilst above stands Diana presenting to Procris a bow with arrow and a greyhound.

Upon the remaining three pieces, opposite the entrance, seems to be worked the celebration of nuptials, no special mark whatever showing, who are the happy couple in the premises. However, nothing hinders us

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to believe it to be the marriage of the same Cephalus and Procris. This is so much more likely, as we see two personages, in the middle, wearing royal diadems, of whom one might be Procris, the other her royal father Erechtheus, who was king of Athens. But, leaving aside the question of identity, it is quite clear what the designs mean. So, on the first, opposite the second window, we see a wedding banquet, on the next is shown the celebration of the marriage rite in the temple, whilst the one nearest to the door of the second room gives a look into the bridad chamber, where the spouse is being undressed by her maid, the bridegroom standing in attendance. Night hovers above, lighting the hymeneal torch.

Between the two Arrazzi, opposite the windows, is fastened a piece of textile fabric of many colored silk, fringed with similar material. And here, against the drapery, is erected the bust of the Supreme Pontiff Leo XIII, by whose munificence the apartments have been restored. It is the work of Prof. Joseph Ugolini; it stands upon a pilaster of quadrangular form, with bevelled edges, ornate with rich half-relieves. The base of the pilaster is rounded off and sculptered, resting upon a die of white marble, inlaid with bright colored panels of marble, all of it the work of Cav. Paul Medici after the design of Vespignani.

In the wall, directly apposite, between the two windows, is a walled up door, which led upon the balcony.

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It is masked by two wings of walnut, with panels of pretty in-laid work. This was done by Alexander Monteneri of Perugia, who copied it after the antique original in the church of St. Peter, of the Benedictine montes ontside the town of Perugia. The artist of the original is Fra Damian of Bergamo, Dominican, in the year 1536. In the left upper panel is the Annunciation of the Blessed Virgin, at the right Moses saved from the water. In the centres are the heads of SS. Peter and Paul. Below, on both panels, is the scene of St. Peter, walking upon the water, towards the Lord. In the fan is hung a piece of texture similar to the one opposite, at the back of the monument. Upon it is a marble tablet which records to posterity the work of restauration of these apartments, viz:

LEO XIII P. M.
HAS AEDES
CAMERARVM PICTVRIS INSIGNES
PAVIMENTO REFECTO
EXCVLTIS ORNATV VARIO PARIETIBVS
IN DIGNITATEM PRISTINAM
RESTITVIT ET DEDICAVIT
AN. PONT. XX.

At the the base of the walls runs a border, in mableized panels, similar in design and color to the one, which was there of old, even the faulty marble imita-

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tions of the antique have been followed, in order to reproduce exactly the original appearance.

There is no furniture in the room except two show cases, in the corners opposite to the windows, wherein are exhibited the complete armors of, it is said, Julius II and Charles de Bourbon. The floor is tessellated with small enameled bricks, mostly diamond shaped, after the spanish fashion of the sixteenth century. They are ornamented with flourishes and foliage in white, green, orange, blue and black, upon wite ground. The same have been copied after the ones formerly in the corridors of the St. Damasus court and after those, yet existing in the villa of Pius VI, in the Vatican gardens. They form equilateral crosses, octagons, squares, hexagons, pentagons, rightangles, rhombs, triangles and circles. Some of these designs are bordered by white and red, natural colored bricks in roman style, of the same epoch, laid in various guise, so that they produce the effect of mosaic in terra cotta. The whole is bordered by an ornamental band of the same kind of bricks, all of it according to the design of Count Francis Vespignani, architect to His Holiness. They vere furnished by the works of ceramics of the Musenm of Art and Industry, in Naples, under direction of Prof. John Tesorone, and they offer to the view such a gay and lively picture, as is beyond praise Be it said also, that this floor was finished the 3d of March 1897, the anniversary of the coronation of the Holy Father, Leo XIII, with which

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the work of the restauration of all these rooms terminated.

Now, after having looked at every thing below and around us, let us lift our eyes on high, to contemplate the ceiling. ornamented by Pierin del Vaga and Giovanni da Udine, scholars of Raffael, at the time of Leo X. The ceiling is a somewhat flat vault with ten depressions towards the walls, ending in pendants with their limbs in marble cornice. On it we behold the seven greater planets, the twelve signs of the Zodiac, and some heavenly constellations, which shall be more fully explained, as we turn from the right to the left, remarking, once for all, that in saying this we always mean the right and left of the beholder.

Beginning with the pictures of the ceiling against the windows, in the ovals of the pendants we see Giove upon a car drawn by eagles, and Mars upon one drawn by horses. In the squares and rightangles above, are the signs Sagittarius, Fishes, Swan, Scorpion and Aries. Upon the part opposite the entrance, in the oval between the two fans of the ceiling, is the constellation Argo, over it the planet Venus, the sign Leo, at the sides of Venus is Taurus and Libra, all in afresco, except Venus, which is in plaster, in mezzo rilievo. Again, over the two windows, to the left, is Mercury upon a biga drawn by cocks, to the right, Diana, drawn by nymphs. Above these, in a row, are the Twins, Virgin, Eagle, Scorpion, and Dogstars. Above the entrance are Ursa Major, still

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higher Saturn with the Waterman and Capricorn, right and left, whilst near the centre is Apollo, on a car drawn by four borses.

The four corners of the ceiling are decorated by a trophy in stucco, repeated in each, composed of a pyramid in figures of boys, festoons, birds and the like with the family device of Leo X, by whose munificence the vault was painted. The centre piece of the vault, in a blue circle, shows four winged Victories, dancing with linked hands, in consummate grace, their transparent draperies permitting a view of the exquisitely formed limbs and arms. They hold aloft the tiara, trumpet, censer and shield with the family arms of the Medici.

II. Room.

Called Life of the Madonna and Christ.

This room is called so, because of the principal events being represented of Christ and the Virgin in our redemption. It is m. 10.47 in length and m. 8.55 wide. It has a door opposite the one of entrance; one window at the right, which lights it; and in the left corner, opposite the window is a small closet door, towards the right corner a chimney. The walls, in which the com-

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municating doors are, have in the middle, one a pilaster in relief, the other opposite, one in design. The ceiling is gothic, with heavy central arch, right and left to it are acute angled cross-springers, forming on each side two fans besides the two, which stand for each end.

The walls are painted in light emerald green, with golden network upon it. On each square of the walls is painted a wall closet, tabernacle like, whilst on top runs, all around, a double molding, the one narrow of purple in a grecian pattern, in white chiaroscuro and gold, the other broader, dark blue, formed in similar style, is entwined with beading and foliage, all in white chiaroscuro and gold. The funny little closets are right-angular with greek portico prospects, matching the designs of the room. They show a small escutcheon of Pope Borgia, with streamers, upon the background.

Over the chimney is painted an ample curtain, in folds of flowered stuff, in different colors upon white. At the top is a crown with festoons in plaster on each side, with the arms of Alexander VI painted in the centre. The chimney front is new, in columns, architrave, border and cornice sculptured in white marble, without any emblem, whilst the old one bore the arms of said Pontiff, supported by two genii. The pilasters, supporting the central arch, are decorated with grand candelabra in varions colors, with designs of babes, sphinxes, masks, dolphins, birds and other fanciful creations, beautifully grouped.

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At the sides of the pilasters and in the four corners of the room, are bands in white chiaroscuro, touched with gold, upon green and vermilion ground. To the left of the chimney is the opening to a closet, possibly used as a wardrobe. There are some decorations visible yet about its exterior parts, the inside is blank. Similar decorations are seen upon the door posts; the emblem of Pope Borgia, in gilt, is upon its inner arch, whilst on the outside, upon the architrave, is the shield of Nicolas V, in sculpturel white marble, as we have already mentioned.

The window, giving upon the Belvedere, is similar to the ones in the first room. Its recesses are decorated with tall candelabra, in the arch are three medallions, the one in the centre with the Borgia arms, the companions with the Borgia devises: the coronet with rays, in champ vert, the vermilion tongues of fire upon dark sand. There are also two window seats with smooth marble tops, upon a step. The door, communicating with the third room, has a marble arch and posts, sculptured. In the ogee are the Borgia arms, surrounded with laurel wreath, supported by genii.

The work is carelessly done, for formerly it was covered with stucco, painted and gilt. Around the top of the walls runs a broad marble cornice with a festoon of carved fruits and flowers, which was formerly partly gilt and painted. Under it are a row of hooks, serving for the draperies, as occasion required. Above are six

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great lunettes, of which the one opposite the windows is divided in two. On the left half is represented the Annunciation of the Blessed Virgin, on the right, the birth of Christ. On it the Divine Babe is of surpassing loveliness. In the ogive are the arms of Alexander VI, supported by three angels. To the right is the Epiphany, the Blessed Virgin, in graceful pose, with the Babe standing upon her lap, blessing the Magi. Then follows the Resurrection with Pope Alexander VI. kneeling in pontifical attire to the left. Over the window is the Ascension into heaven, and over the door of ingress is the Descent of the Holy Ghost and next to it is the Assumption, where the figure in red is believed to represent the duke Valentino. The main arch is covered with gilt stucco. It divides as we said the ceiling longitudinally, each part with cross springers in acute angles, in which small disks show the heraldic devises of the Borgia arms, and the four medallions between the widening ribs bear busts of prophets, as legeud holders, explanatory of the events portrayed in the lunettes. Thus, the prophet Malachy points toward the Annunciation; David, to the Nativity; Isaias, towards the Epiphany; Solomon, to the Assumption. Similarly, on the other half of the ceiling appear Ieremias, Sophonias, Micheas and Ioel. Pictures as well as decorations are the work of Bernardin Betti of Perugia, called Pinturicchio, disciple of Peter Perugino and fellow student of Raphael.

On the floor is an admirable pavement of enameled

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majolica, after the original floors of these rooms, in some of which were yet found a few remnants, the shapes and colors of which were copied in the present material. All of it wos furnished by the works of the Museum of Art and Industry in Naples, like in the preceding room, under the direction of Count Vespignani. The blocks only differ somewhat in form and color, so as to give the idea, that it is the original pavement, somewhat faded and used up in the course of time. It must be considered a very felicitons imitation.

III. Room.

Called the Life of the Saints.

It measures m. 10.56 in length and m. 8.46 in width. It is painted with scenes from the lives of saints, hence its name. Its form is like the preceding room, but the decorations are vastly different. The door posts show their surfaces embelished by painted chandeliers, with figures in colors. Their centre piece is a sbield with AL. BO. VAL. upon it, which stands for Alexander Borgia Valentino. Same thing in the arch. The door, leading to the next room, is similar to the one of the second room; In the window recess are marble seats upon a step,

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great candelabre in colors with figures of men, beasts, fauns, dolphins etc. upon the sides; in the arch, arms of Borgia, flanked by warrior and lady in stucco. The walls are hung with canvass, painted in patterns of old rep, by Cav. Frenguelli, after the style of some fragments of the original hangings, left upon these walls. The pieces are all of different shade and pattern, seven in all. All have a handsome border, corded scarf fashion. At the bottom, the hangings are tucked into a wainscot, terminating in chest-benches of walnut, brought hither from the ancient scriptorium of the Apostolic Library, where they had been placed by Siytus V. The same are, according to Niby, (Roma Moderna vol. II, pag. 215), the work of Fra Giovanni da Verona, lay brother of the Olivetani; others are of opinion, that they were first in the library, arranged by Siytus IV, where now the Floreria is located, viz, on the floor below these appartments. They have been restored, not long ago, by Cav. Raphael Vespignani of Imola, wood-carver and special artist in such kind of work. By this wainscotting, be it remarked, is now covered the ancient chimney, which formerly was opposite the window. The middle of the walls, inwhich the doors are, is divided by two pillars in full relief, egregiously painted, though somewhat faded. On them are two great candelabra with figures of animals, babes, pieces of armor with a shield on which is written: Alexander PP. VI Pont. Max., on the top, Fama in the act of sounding two trumpets, with strea-

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mers, on which are the Borgia emblems; all surmounted by a chandelier with six curved branches, an axe on each.

Over the entrance, in a framed oval, is an image of the Madonna by Pinturicchio; the former decoration of the frame in stucco is spoiled. There are hooks around the top of the walls for hangings; over them runs a rich molding in marble, decorated with carvings, among which is a medallion with the bust and name of Alexander VI. It is to the left of the entrance. Above the cornice, in six lunettes, are most beautiful paintings of the same master. The one opposite the window shows St. Catharine disputing before the emperor Maximin. The next, to the right, St. Anthony, Abbot, visiting St. Paul, the Hermit. Horned demons, in the shape of women, are hovering about the saints, tempting them.

Next to it, at the right of the arch, is the Visit of the Blessed Virgin to Elisabeth. Over the window, the martyrdom of St. Sebastian. On this picture, left side up, one sees the Colosseum, already partly in ruins. This shows, how unjustly Paul III, Farnese, is accused of having committed the vandalism, to build him a palace, the same having been elected Pope thirty years after the painting of this picture. Over the door is St. Iuliana, conducted to her martyrdom. Further on, beyond the arch, is seen St. Barbara, escaping from the tower, in which her father had imprisoned her, The father looks upon the opened gate in frantic fury.

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Upon the vault is the story of Isis and Osiris, with the apparition of the sacrod bull Apis - in glorification of the bull in the Borgia arms. The vault is halved by the main arch, so that upon each half are five octagons with the following pictures. First, in the middle, the love making of Isis and Osiris; in the next looking, with your back to the window, you see the arrival of Isis in Egypt, meeting Osiris; in the next, a little lower, is Mercury, with his reed-pipe, putting to sleep Argus, whom Iuno had ordered to watch Io, transformed into a heifer. To the left of the arch, in the first picture, is Isis upon a throne commanding as queen; in the second below, Mercury, who cuts off the head of sleeping Argus. Along the arch, on the window side, are represented other feats of Isis and Osiris. Near the window, the marriage of Isis with Osiris; to the rigbt, Osiris teaching his people the tilling of the land; following is the cultivation of the grape vine, over the window; the apple harvest, over the door of entrance. Up, opposite to the window, turning to the right, is the death of Osiris, the finding of his body, cut to pieces, the apparition of the bull Apis, after the death of Osiris, and the sacred bull carried in triumph.

The material of the floor came from the same works, mentioned in the description of the preceding rooms. The design, in form, has followed the imprints of the ancient tiling, found in the mortar, which had been little disturbed; some fragments of the original tiles furnished

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the idea of the coloring of the present ones. The pavement is laid in rectangular divisions. Some of them contain rhombs of crossed foliage, in blue upon white, others with studs in the centre, surroundcd by lines. All of it similar to the pavement of the preceding room. Every quadrangle has a border of small squares with green foliage.

IV. Room.

The Liberal Arts and Sciences.

It is like the two preceding rooms, and is m. 10.55 long, m. 8.34 wide. Its floor is a span lower, than in the others. The imposts of the entrance doorway are painted in colored marble panels, as also its arch; the window recess has two candelabra, its arch, on three square panels the armorial devises of Alexander VI on the centre, flanked by two octagon rosettes.

To the right of the entranee is a door frame in rectangular form, in simply sculptured marble; opposite the window is a big chimney of the XV century, with emblems of Bacchus upon the face, of Mars upon the sides, with a larg canopy, painted in damask imitation upon the wall, draping the chimney. The walls are pain-

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ted in panels of various marble with borders of tracery, and foliage with flowers in white chiaroscuro; the centres show the arms of Borgia in rhombs, or here and there, ovals, with the flaming crown and the tongues of fire. In the four corners are chandeliers; to the right of the arch are two pilasters, the one near the extrance matching the designs upon the walls, the one opposite showing the shape of a candelabrum in white chiaroscuro upon yellow ground, on which are heads of cupids, sphinxes, birds and boys, sounding lutes. To the right of the chimney is a walled-up door, which led iuto the private rooms, attached to the apartments. There are, fixed into the wall, some remnants of the former floor work, with the sign: E pavimentis pristinis.

Around the walls remain the hooks for the draperies; a marble cornice of peculiar design completes the wall decoration. Under the ceiling are six lunettes with the liberal arts, frescoes by Pinturicchio; however, the larger one, opposite the window, has two pictures, Rhetoric, with drawn sword and globe, to the right. Near the left foot of the cupid, who stands at her right hand we can see the name of the painter: Pentorichio (sic). The picture on the left is Geometry, at whose feet is Bramante with compass in hand designing some geometrical figure upon a small table. The triangle, between these two pictures, has a medalion with the arms of Alexander VI, sustained by three angels, remarkably graceful. Then comes Arithmetic, after it Music, with

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a smith to her right, hammering upon an anvil, of whom Pythagoras learned the manner of beating time in music; then follow Astronomy, Grammar and Dialectics (Logic). The centre arch of the vault shows the feats of Justice in five octagons, viz, in the apex, Justice enthroned; towards the entrance, Lot exhorted to flee from Sodom, so the just might not perish with the guilty; on the same side, Jacob, on the point of parting from Laban, settling his accounts with him. On the other haunch is, first, the widow claiming justice from emperor Trajan for her slain son; at the end is Justice, dispensing honors and offices. There are no stucco decorations upon this arch, which may have perished, but some few gilt chiaroscuri, made at some uncertain epoch. Even the pictures in the five octagons appear to have been retouched at some later date. The ceiling, on each side of the arch, is blue; upon both halves is the escutcheon of Alexander VI, surrounded by rays; around it are cupids, teazing the bull; others, sounding trumpets, cornucopiae overflowing with fruit, flaming coronets, and the like in gilt stucco.

There also the floor is the work of the Museum of Art and Industry in Naples; it was copied after the fragments, found yet in this same room. Remnants of the old floor are among the present pavement, to skillfully inserted, that it is impossible te distinguish them from the modern tiles.

The division in squares and rightangles, made with square and rhombic tiles, is like in the preceding rooms,

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but formed in different style and design. In the middle of the wall of ingress stands a spiral fluted column of transparent oriental alabaster, found near the church of St. Eusebius, so Nibby says (*Roma moderna* p. II, pag. 231) or, according to Pistolesi found in the Applian way (*Il Vaticano* vol. III, pag. 238). Opposite is placed a showcase of muscovy pine, stained like walnut, containing majolica ware of the XVII century. The plates are from the papal palace of Castel Gandolfo; at the opposite wall is a similar showcase, where in the upper row the plates bear pictures of life, as, Bertha who spins, the fight of Hector and Achilles; below are seven with Venus and Adonis, Apollo and Pan, in musical contest, Europa carried of by Jove, Apollo sounding the lute, Jove betraying Leda, in the guise of a swan, Hercules wrestling with Antheus, and Venus seeking Adonis.

In the case below, Time brings ont the truth, Aeneas fleeing from Troy, bearing Anchises upon his back.

Among these are some, left to His Holiness, Leo XIII, by Cardinal De Falloux. Over this case is a picture of the Blessed Virgin of sculptured majolica, with St. Michael on her right and St. Anthony, Abbot, on the left, a gift of the same Cardinal De Falloux.

The other showcase has, upon the upper row, Theseus victoriously returning to Athens after slaying the Minotaurus, the treaty of peace between Romulus and Tatius, Apollo putting the asses ears upon Midas, the rape of Europa. In the rows below, Tarpea slain by the

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Sabines with bucklers, Achaz, king of Juda, sacrificing to the false gods, Joseph, viceroy of Egypt, embracing his brothers, the manger of Bethlehem, Lot fleeing from Sodom, Adam and Eve cast out of Paradise, Apollo pursuing the fleeing Daphne. At the bottom shelf, are remnents from the former pavements in the loggie and Raphael rooms. Over the case is a Madonna, in adoration before the divine babe, a gift of Cardinal de Falloux.

Near these showcases are two other sculptures, viz. the Apparition of the Blessed Virgin to St. Bernard, which had been first placed in the Vatican Library, after His Holiness, Leo XIII, had purchased them, at the recommendation of Comm. G. B. De Rossi: Also the front of a tabernacle, which was walled in, in the cabinet of ancient bulls, in the Vatican Library. To be remarked also, is the armorial shield of Innocent VIII, in majolica, long ago brocken into bits, which have now been carefully put together by Comm. Albert Galli, director general of the papal Museums and Galleries.

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V. Room.

Called the Room of the Creed.

It is located in the Borgia tower, constructed by Pope Alexander VI in 1494; to enter it, you ascend six steps, placed in the thickness of the wall, which is painted in panels. It is rectangular, m. 12.92 long and m. 7.52 wide and is called the Creed, because in the lunettes are pictures of Apostles and Prophets, who each hold a scroll with a verse of the Apostles' Creed. Its length runs transversely to the preceding rooms and it has three windows, South, North, and East. The south window is withont cross. Its ceiling is vaulted, with twelve lunettes and pendants resting upon pyramidal brackets. The walls are draped in painted canvass, light green with gilt network, copied after the second room. Each two lunettes form a square, which is adorned with a border in different colored figures, foliage and flourishes upon white ground. This decoration remained only over the south window, it is now imitated in the other squares of double lunettes. On two opposite walls are the arms of Alexander VI and Leo XIII, done by Prof. Alexander Morani of Rome. The top of the walls has a cornice upon brackets, marbleized. The window recesses show remnants of ancient decorations of high

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merit; they might well have been retouched by a skillful hand. — It is not always the correct thing, to leave old master pieces in their delapidation; witness the famous Hercules of Glicon, the Athenian. It stood for long in the palazzo Farnese in Rome, but is now in the royal museum in Naples. His limbs were re-made by Fra. Guglielmo della Porta with such precision, that when the originals were found, Michelangelo did not want to change them, so perfect were they! (Venuti, *Roma moderna*, pag. 571; and Titi - *Pitture e Sculture di Roma*, - pag. 109).

The windows have each two seats of smooth marble slabs, supported by sculptured props, one free, the other let into the parapet. Opposite to the entrance is the door of the last room, opon whose marble architrave are cut the words: Alexander Borgia Valentin. PP. VI. Upon the vault, in two roundels, are the arms radiant of Alexander VI and in the centre, opon a shield, the legend: Alexander Borgia PP. VI fundavit. For the rest the ceiling is richly decorated with a gracefully meandering garland, starting from the lateral pendants of the vault, running up to entwine the Borgia devices in circlets and rhombs of arabesque. The triangles of the pendants are bearing trophies, upon the one facing the entrance a slab has MCCCCXXXXIIII. In the lunettes are the twelve apostles und prophets. To the left of the entrance 1° St. Peter and Ieremias, 2° St. John and David? Opposite the entrance 1° St. Andrew and

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Isaias. 2° St. James Major and Zacharias. 3° St. Matthew and Oseas. 4° St. James Minor and Amos. To the right of the entrance 1° St. Philip and Malachias. 2° St. Bartholomew and Joel. Over the entrance 1° St. Thomas and Daniel? 2° St. Simon and Malachias. 3° St. Thaddaeus and Zacharias. 4° St. Matthias and Abdias. All this decoration and pictures are believed to be the work of Benedetto Bonfilio, a Perugian Master, after the designs of Pinturicchio, his townsman and friend.

The floor is similarly laid as in the preceding rooms. The material, thongh, was furnished by the works of Ulysses Cantagalli of Florence. The bits are in squares of two kinds: the ones bearing the devices of the Borgia, viz. radiant coronet and fiery tongues, disposed alternately in square fields, blue upon white; the others, of the same hue, bearing a flower with ribbon tie.

These have been copied after remnants from the ancient floor, found in this room. They must well be a good imitation of the antique, as they are laid in the old cruciform mold of marble, which was found upon the floor, bearing in the centre the arms of Pope Borgia.

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VI. Room.

Called the Room of the Sibyls.

This room also is in the Borgia tower. It is m. 8.52 long and m. 7.16 wide and is called room of the Sibyls, because in each lunette is painted a Sibyl and a Prophet. The vaulted ceiling is like in the preceding room, with one window to the right of entrance and a chimney to the left, near which is a door communicating with winding stairs, which lead from the Borgia court to the summit of the tower. Originally, there was a door opposite the entrance, giving ingress to the library, close by; but it was walled up, when the restauration of these apartments was begun.

The walls are draped in painted canvass, brocade imitation, upon dark green ground, copied after an antique piece existing in Bosnia. It is divided into rectangular fields, covering the space under each two lunettes, with small pilasters to mark the divisions, with border, up and down, pearl grey, with diverse designs, among them the Borgia devices, The four corner pilasters bear no design barring tho devices on each extremity and centre. It is the work of Cav. Pasquale Frenquelli. The door casing and arch of ingresss are in simple colors, with cornice moldings; whilst the window has two seats upon

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a raised step, like in the preceding room, with only some remnants of the antique decoration in the arch. The chimney entablature is of sculptured marble, and the small door leading to the tower stairs is finished in walunt, XV century style.

In the centre of the vault, in a large square, are the arms of Alexander VI, flanked with medallions and octagons in stucco, filled with work in gilt relief upon polychrome ground.

Under the ceiling are twelve lunettes, three on each side; each has a Sibyl and Prophet, viz. opposite the window, Baruch and the Sibyl of Samos, Zacharias and the Sibyl of Persia, Abdias and the Sibyl of Lybia. Opposite the entrance, Isaias and the Sibyl of Hellespont, Michea and the Tiburtine Sibyl, Ezechiel and the Chimeran Sibyl. Over the window, Jeremiah and the Sibyl of Phrygia, Osee with the Sibyl of Delphos, Daniel and the Sibil of Erytrae. Finally, over the entrance, Aggeus with the Sibyl of Cumae, Amos and the Sibyl of Europe, Jeremias and the Sibyl of Agrippeum.

In the vault, above each lunette is a circle, in which those near the corners show some feats of Isis and Osiris with the Apis, those in the middle, the Borgia devices. Upon the triangles of the pendants are the seven greater planets, with Astronomy observing them, viz. Opposite to the window, to the left, is the Moon favoring the fishers; to the right, Mercury encouraging commerce; over against the entrance, Venus inspiring conjugal love;

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Apollo dividing honors; over the window, Jove leading the chase; Saturn protecting the forlorn and Astronomy studying nature in all the planets. These are also the work of Bonfilio after designs of Pinturicchio.

The works of Cantagalli, in Florence, furnished the floor material, equal to the ancient, of which fragments remain, in white, green and black checkerwork. The window recess is draped with four sketches in chiaroscuro white and black, which were taken off the wall of some room upon the third floor of the Loggie, where now the offices of the Secretary of State are. They represent fancy and mythology and are believed the work of Giulio Romano.

IMPRIMATUR

Fr. Albertus Lepidi Ord. Praed. S. P. A. Magister.

Franciscus Cassetta Patr. Antioc. Vicesgerens.

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